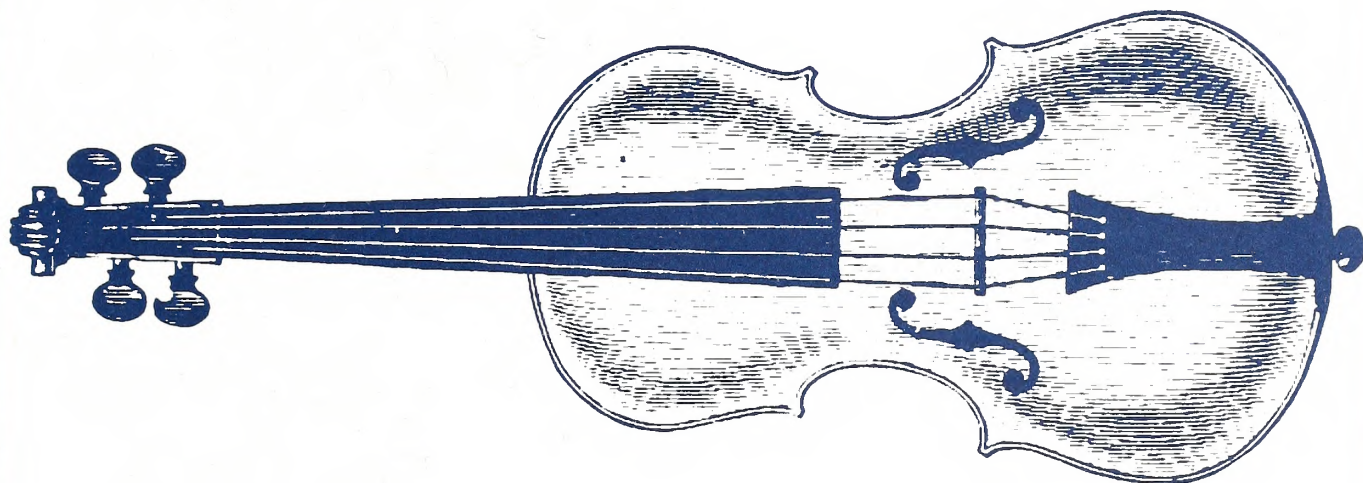
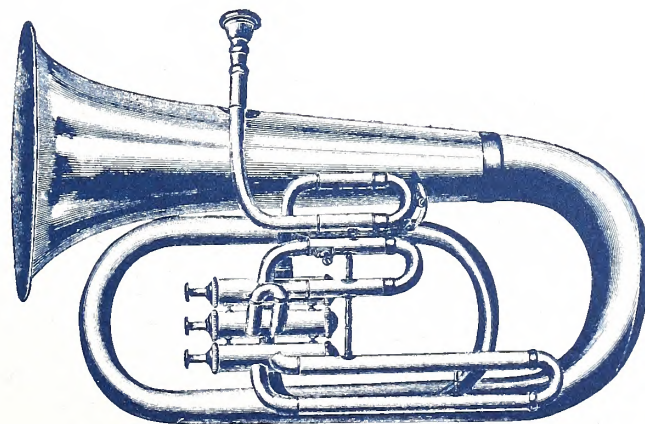
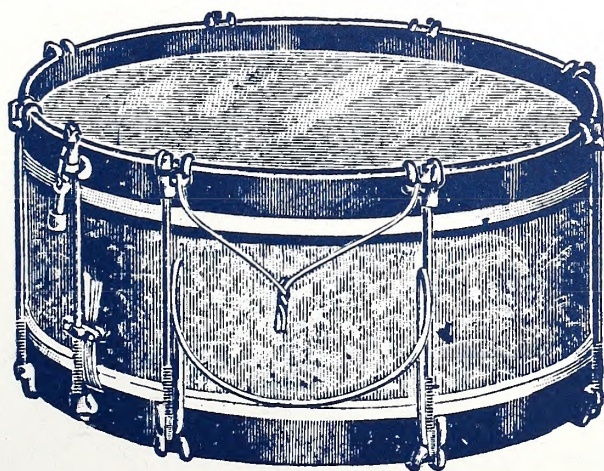
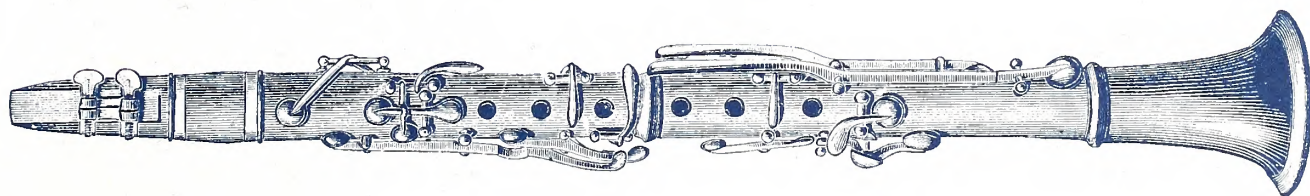




★ The North Carolina Symphony ★



★ Teachers Handbook ★



★ 1997-1998 season ★

The North Carolina Symphony Teachers Handbook 1997-1998

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Jackson Parkhurst
Assistant Conductor and Director of Education

Preface

We have what we hope will be an exciting program of music this season for both teachers and students. It has been seventeen years since we performed Beethoven's Fifth Symphony on education concerts, and we hope you will enjoy introducing this musical landmark to your students. The Brahms *Academic Festival Overture* is probably the composer's most playful and accessible composition. Even though Ives's "Putnam's Camp" was begun over eighty years ago, it is still very up-to-date in its style and language.

In addition to our customary core program of works by three composers, this season we have added a fourth composer, Scott Joplin. Joplin was a true genius and one of America's greatest composers. Over the course of the season we will play a number of his rags from "The Red Back Book," the nickname for the legendary, early twentieth-century collection of orchestrated ragtime with the formal title, *Fifteen Standard High Class Rags*. These are the arrangements edited by Gunther Schuller and made famous by the New England Conservatory Ensemble during the Joplin rediscovery and revival in the early seventies. Although Joplin's rags were originally written for piano, they were played by many different combinations of instruments. These orchestrations are the essence of what Joplin himself would have crafted. A biography of Scott Joplin is included in the student book, but for those teachers who want to devote more time to the study of Joplin and his music, a bibliography and discography is included at the end of this book.

We hope this year's songs are popular with your students. We are honoring a number of requests with the selection of "North Carolina is My Home" and were almost in print when we received the unhappy news of the death of Charles Kuralt. It is a fitting tribute to this great North Carolinian that thousands of students will learn his words this year. We are indebted to Loonis McGlohon for his kind permission to use the song which he composed and for providing us with the orchestration. Loonis is a North Carolina treasure and contributes immeasurably to the musical life of this state. Our other song, "He's Got the Whole World in His Hands" is an old favorite with undeniable charm and appeal.

We are grateful to the teachers who wrote this year's *Teachers Handbook*. We believe that our education program is stronger for the fact that the teachers who write our lesson plans are also ones who are actively involved in preparing students for North Carolina Symphony education concerts. Thanks again to Melinda Wilkinson for assisting in song selection.

We want to emphasize that the songs need to be memorized for singing at the concert. When students bring their student books, they do not sing. We believe that the songs are an asset to the concert program, but if you can not or do not want to sing them at your concert, tell the conductor to leave them out. There are some communities in which some of the children know the songs and some do not. Please reach a local consensus before concert time.

The information in this book is meant to be helpful and an aid to your good teaching. We do not require that all or any of it be used. Since conditions differ from one community to another, you may find that there is more material here than you can use. We would rather give you too much than too little.

We are grateful to you for your hard work and enthusiasm in the wonderful calling of music. I am personally grateful for you for your good will and support. All the best.

NORTH CAROLINA SYMPHONY 1997-98 EDUCATION PROGRAM

Symphony No. 5 in C Minor, Op. 67

Movement I: Allegro con brio

Ludwig van Beethoven (1770-1827)

Classroom Activities

Leslie Hanna and Daniel Hester

The Who, What and Why of Ludwig van Beethoven

Born in Bonn, Germany, 1770

Died in Vienna, Austria, 1827

Childhood

- Beethoven had two younger brothers and a sister. He had to take care of them at age seventeen when his mother died.
- Beethoven received his first piano lessons from his father at a very young age. His father wanted to make money off of his talent, and he would wake young Beethoven up in the middle of the night to practice or to perform for his friends from a local bar.
- Beethoven became a court organist at age twelve, and earned money for his family from the music he was publishing.
- Many wealthy people were impressed by Beethoven's talent, so they sent him to Vienna to study. One of his teachers was Haydn, and even Mozart complimented his musicianship by telling people that someday he would "give the world something to talk about."

Musical Style

- Beethoven's music stretches the limits of the Classical period, and bridges the gap to the Romantic period in music history. His music, more than any other before him, reveals his dynamic personality.
- Beethoven's music is divided into three style periods.
 - The first style period, which goes to about 1802, includes pieces that are in the musical language of the time, showing his dependence on the Classical form. Included in this period are the first two symphonies.
 - The second style period runs to 1816, and includes music which shows Beethoven's intense independence. Symphonies three through eight, as well as the piano sonatas through Opus 90 fall into this style.
 - The final style period shows Beethoven's reflective and introspective side as he works to stretch the possibilities of thematic variation. This style period includes the ninth symphony and the last five piano sonatas.

Accomplishments

- Though he received no formal education after elementary school, Beethoven obtained a high level of literacy by reading on his own.
- In his early years, Beethoven was not only a court organist and composer, but also a piano teacher.
- Beethoven began having problems with his hearing around age 30, and soon found out that he would eventually face total deafness. Showing his incredible strength of character, Beethoven did not give up. He resolved to continue composing despite his impending disability. "I will struggle with fate," Beethoven emphasized, "it will not drag me down."

• Beethoven's Works:

9 symphonies	11 overtures	5 piano concertos
a violin concerto	16 string quartets	incidental music for plays
an oratorio	10 violin sonatas	an opera
2 masses	5 violoncello sonatas	arias and songs
30 large piano sonatas and many sets of piano variations and numerous lesser compositions		

- The music of Ludwig van Beethoven is timeless and has inspired people through the ages. The final movement of his Ninth Symphony (the setting of Schiller's poem "Ode to Joy") was played during the Chinese student protest in 1989 and when the Berlin Wall fell in 1990.

Potpourri

- Beethoven was a composer, not a cook, and he often ate out. His restaurant etiquette was not exemplary - once he dumped a plate of food on a waiter's head and laughed! He was also known to write music on his check and leave without paying. His favorite food was macaroni and cheese, and he was also partial to red herring. He did like to prepare his own coffee with sixty beans per cup.
- Beethoven did not conform to the fashions of his society. His hair grew wild all over his head when everyone else was wearing pigtails. His clothes were typically out of fashion and always dirty. His friends had to steal his clothes in the middle of the night to wash them.
- Beethoven was not interested in the approval of others. When people wept at his performances he would laugh and call them fools. He was extremely moody and insulted everyone. On refusing an invitation to play for a prince, he said, "There are and there will be thousands of princes. There is only one Beethoven."
- Beethoven was not the best tenant. His room was a constant disaster. He wrote music everywhere, so one landlord sold the shutters because he had composed on them. On any day you were sure to find half-eaten food, dirty laundry, rusty pens, and scribbled paper strewn across the room. He would pour pitchers of water over his head to stay awake - one can only imagine the mess. Because of these and other unmentionable habits, Beethoven was forced to move once or twice a year.

Classroom Activity 1: Listening Experience With A Call Chart

Objective: Students will listen to Beethoven's Symphony No. 5, Movement I, and develop an understanding of Theme I and Theme II through listening, singing, and following the call chart (p.6).

Listen to Movement I - then Introduce and teach Theme I and Theme II using words and music provided. Listen again, using the Call Chart to identify themes.

Classroom Activity 2: Orff Orchestration For Rhythmic Study

Objective: Students will understand and experience the rhythmic motive (short, short, short, long) for Movement I through listening, singing, performing body percussion, and playing instruments. (Note: Students should have listened to Movement I at least one time before you teach this lesson.)

Teach *Beethoven Wrote* (p. 8) through the Orff process listed below.

1. Echo and pat beat to learn vocal (spoken) part.
2. Teach body percussion.
3. Transfer body percussion to appropriate instruments.
4. Teach Cymbal, Xylophone and Bass Bar parts.
5. Perform all parts together.

An additional activity may be done with the Orff Score by forming a double circle (one circle facing in and one facing out). Students perform the chant substituting a two hand hit with a partner for the clap. At the end of the chant each student steps to the right (on the down beat of the first eighth rest) to find a new partner and the chant is then repeated.

Classroom Activity 3: Writing Experience

Ludwig van Beethoven was, to say the least, an exceptional individual. He overcame an abusive childhood to write some of the world's finest music, only to lose his hearing at age thirty. His quote, "I will struggle with fate; it will not drag me down," gives us insight into what he actually had to face on a daily basis. Many who came in contact with Beethoven thought that he was crazy, and few probably connected with the misunderstood genius.

This writing experience is designed to let your students imagine that they have a developing relationship with Beethoven. The scenario, taken from Barbara Nichol's book, *Beethoven Lives Upstairs*, allows the children to write a letter to a friend explaining the bad and the good of having Beethoven for a neighbor. Included is a "starter" letter (p. 11) that your students can fill in or follow for an example. You may use *Beethoven Lives Upstairs* or *Lives of the Musicians* (listed in the bibliography) in addition to the biographical notes listed earlier in this article of Beethoven to introduce them to his unusual habits. You will notice that the starter letter includes both negative *and* positive aspects of having Beethoven live upstairs. The children should realize that, although he may have been frustrating to live with, it is possible to get to know, appreciate, and befriend someone who may be very different.

Another writing experience option gives your students the opportunity to imagine that they are Beethoven, writing their frustrations and triumphs in a journal. Students could focus on writing what

it is like to be deaf, and how other people react to this disability. Your students will find it interesting to explore what it feels like to be very different and misunderstood because of a disability that you cannot control.

Classroom Activity 4: What Makes Music Classical?

In his *Young People's Concert* series, Leonard Bernstein addresses the question that many of our students ask: "What is Classical Music?" He explains that when a composer writes a piece of "classical" music, he (the composer) "puts down the exact notes that he wants, the exact instruments or voices that he wants to play or sing them-even to the exact number of instruments or voices." In other words, the composer is very specific, giving as many directions as possible. The composer includes how fast or slow the music should be, gives information about dynamic levels and many other instructions that will help the performers create the exact performance that he imagined. It is the job of the performer to figure out exactly what the composer meant by the many pages of notes and directions. This can be both exciting and challenging for the performer, since he is working to be as true to the composer as possible.

This activity is designed to give your students the chance to interpret the first four notes of Beethoven's Symphony No. 5 as a conductor would when he/she begins to analyze the score for performance. Using the *Beethoven Wrote* score for Orff instruments, allow your children to experiment with the first eight notes of the song. Familiarity with these opening notes will be helpful, so you may want to introduce this after students have worked on *Beethoven Wrote*.

Try as many different interpretations as you can. The following is a list of ideas to try:

1. Play the notes with no accent or dynamic change.
2. Accent the first note strongly.
3. Accent the second note strongly.
4. Accent the third note strongly.
5. Change the tempo: play it faster, and slow it down.

You and your students will have fun deciding how true these examples are to Beethoven's imagination and directions. The possibilities are endless!

This activity works well in a paired or small group setting, allowing the children to work together to interpret the music. The amount of guidance that you give the children will depend on their age and maturity level. Here are some ideas:

1. Teacher leads students step by step through interpretations.
2. Teacher introduces the idea of interpretation, leads students through one or two examples, and allows them to interpret on their own.
3. Teacher gives examples of interpretations, and allows students to create their own interpretations.

Symphony No. 5 in C Minor, Opus 67

Beethoven worked on several compositions at the same time. He began writing the Fifth Symphony in 1805, and then laid it aside to write the Fourth Symphony. He completed the Fifth Symphony toward the end of 1807 or beginning of 1808. The piece was first performed in Vienna on a program of Beethoven's music, which also included Symphony No. 6 and the *Choral Fantasy*.

When the Philharmonic Society of London performed Symphony No. 5 for the first time, the players laughed heartily and the conductor laid it aside as "rubbish." A few years later, the same conductor admitted to the orchestra, "Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard."

To many, Symphony No. 5 represents Beethoven's struggle and triumph to achieve success despite his deafness. The opening four note "fate" motive in C-minor, which echoes through the whole piece (either rhythmically or melodically), is overcome in the finale movement by the C-major tonality. For the finale, Beethoven added piccolo, contrabassoon, and three trombones, none of which had been used in a symphony orchestra before.

The first movement of the symphony conforms to the general structure of Classical sonata form. The call chart which follows will guide the listener through the exposition, development, recapitulation and coda of the first movement. You may relate this form to what the children are learning in their creative writing classes:

Your Writing

Opening paragraph - You must capture the attention of your reader. State the main idea, give the problem, setting, characters...

Body - Expand on the main idea, giving as much detail as possible.

Closing paragraph - Find a great way to end your story. Restate your original theme and add a closing statement.

Beethoven's Composition

Exposition - Beethoven captures the attention with the 'fate' motive. This is the main idea of the piece. He also introduces a second theme which gives variety to the song.

Development - Beethoven takes the original themes and creates musical detail. He also expands on his main ideas.

Recapitulation - He closes by restating his original themes. The coda is like the closing sentence - a strong ending for a strong piece.

CALL CHART

Beethoven, Symphony No. 5: Movement I

Measure No.

EXPOSITION

- 1 - 5 Opens with Theme I (Fate Motive)
- 6 - 17 Theme I on Strings with Clarinet and Bassoon
- 18 - 21 Full Orchestra with Theme I
- 22 - 24 Theme I Repeated
- 25 - 31 Strings with Theme I
- 32 - 42 Woodwinds, French Horn, and Strings (Develop Theme I)
- 43 - 58 Full Orchestral - leads to end of Theme I bridging to Horn solo
- 59 - 62 French Horn call
- 63 - 74 Theme II (Pastorale melody) echoes between Strings and Woodwinds
- 75 - 94 Theme II Dialogue (Strings, Woodwinds, and French Horn)
- 95 - 124 Closing Section of Exposition using Theme I and eighth notes
- Repeat of Exposition** (Same as measures 1-124)

DEVELOPMENT

- 125 - 128 Theme I Played by French Horn and echoed by Strings with a key change
- 129 - 142 Strings and Woodwinds rapidly alternate the rhythmic motive
- 143 - 152 French Horn enters and changes key
- 153 - 157 Repeat of the theme in different Woodwind instruments and new tonalities
- 158 - 176 Full Orchestra with crescendo
- 177 - 179 Bridge
- 180 - 194 Violins play the Horn call twice, starting with half notes
- 195 - 239 Dialogue between Woodwinds and Strings
- 240 - 252 Bridge to Recapitulation using the rhythmic motive

RECAPITULATION

- 253 - 268 Recapitulation begins with restatement of Theme I
- 268 Pathetic Phrase played by Oboe (with great sobs!)
- 269 - 287 Theme I continues to be developed
- 288 - 302 Bridge to Theme II
- 303 - 346 Horn Call played by Bassoon reintroduces Theme II. Dialogue with Strings and WWs
- 347 - 362 Closing Section of Recapitulation
- 362 - 369 Arpeggio Avalanche in Woodwinds
- 369 - 374 Closing of Recapitulation
- 375 - 395 Coda begins with hints of Theme I
- 396 - 407 Coda continues with Horn Call motive (Violas and Cellos)
- 407 - 418 Descending eight notes in Bridge
- 419 - 439 Climbing motion in Strings with hammering Timpani
- 440 - 469 Dialogue between Woodwinds and Strings
- 469 - 478 Building to the Climax
- 478 - 482 Thunderous entry of Theme I
- 483 - 491 The Beginning of the End (almost done!)
- 491 - 502 THE END

Symphony No. 5
Theme I

Ludwig van Beethoven
Leslie M. Hanna and Daniel W. Hester

Bee-tho-ven wrote, Sym-phony
Five. He wrote it
quick, He wrote it fast, it came a-live.
Bee-tho-ven heard a sca-ry
knock u-pon the door, And it was
fate, It want-ed him to write grand
mu-sic once a-gain, and that's where
YOU COME IN!

Symphony No. 5
Theme II

Ludwig van Beethoven
Leslie M. Hanna and Daniel W. Hester

Who is knock-ing at the door?
Bang-ing loud-er than be-fore. Who is
knock-ing at the door? It's for
you and it's for me, but I'm
scared to look and see. Could it
be Bee-tho-ven's Mo-ther, Fa-ther,
Broth-ers, Aunt or Uncle, Could it
be his Sym-phony?

BEETHOVEN WROTE

For Our Students

Orff Instruments

Leslie M. Hanna and Daniel W. Hester

2/4

Vocal Bee- tho- ven wrote, Sym- pho ny Five.

Snap

Clap

Pat

Stamp

SH RH

B Bars

Cymbal

2/4

Vocal He wrote it quick, He wrote it fast, it came a- live.

Snap

Clap

Pat

Stamp

SH RH

B Bars

Cymbal

Vocal Bee-tho- ven heard a sca- ry knock u- pon the door,

Snap

Clap

Pat

Stamp

SH AH

B Bars

Cymbal

Vocal And it was fate, it want- ed him to write grand

Snap

Clap

Pat

Stamp

SH AH

B Bars

Cymbal

Vocal mu- sic once a- gain, and that's where You Come

Snap

Clap

Pat

Stamp

SX RH

B Bars

Cymbal

Vocal IN!

Snap

Clap

Pat

Stamp

SX RH

B Bars

Cymbal

December 16, 1807

Dear _____,

You know you are my very best friend and I have to let someone know what is going on in my life. My mother has rented the upstairs of my house to Ludwig van Beethoven. I can't stand it much longer. Last night he

And if that weren't bad enough, this morning he

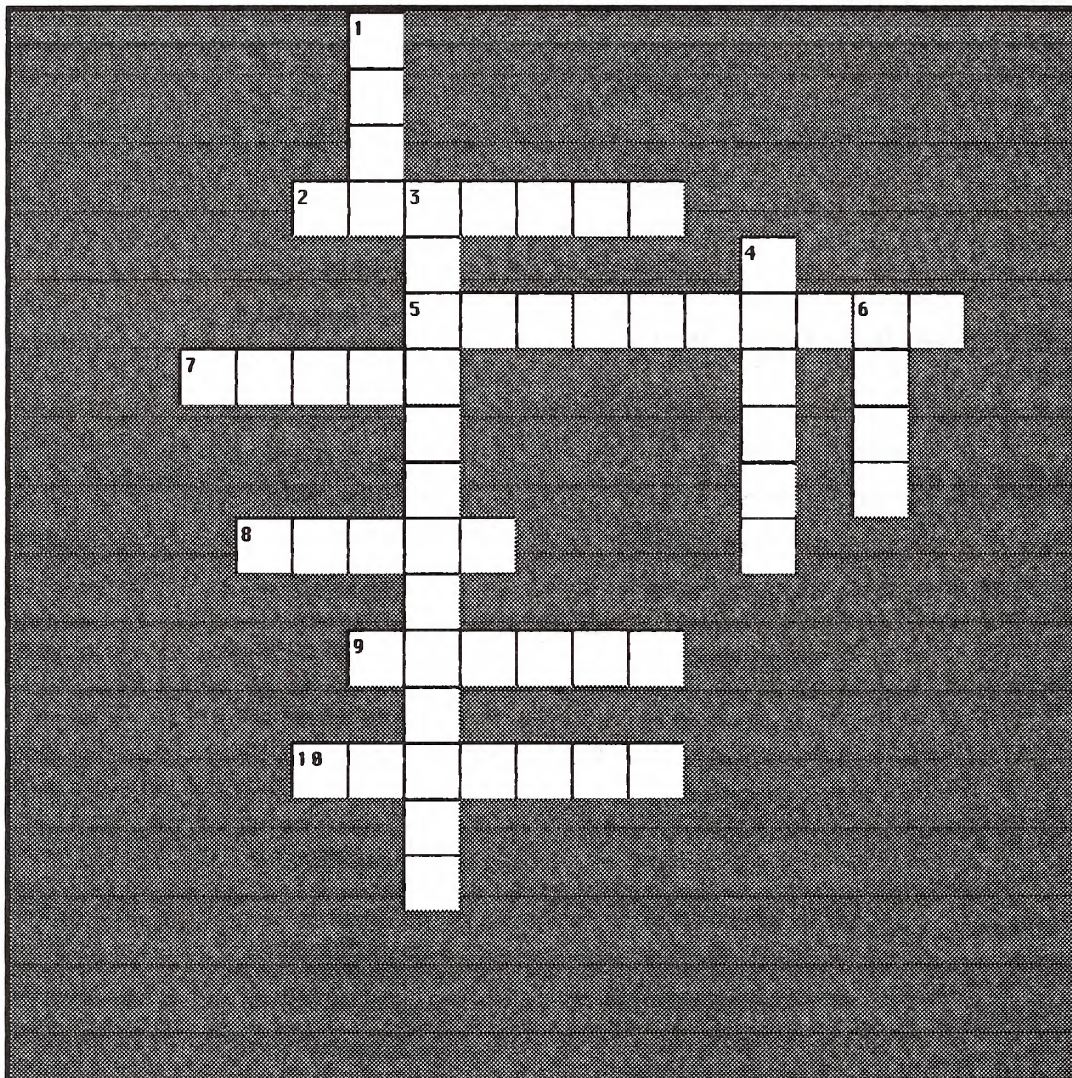
Even though Beethoven can be annoying, I am starting to get used to him. I was so happy this morning when he asked me to

Write back soon!

Your friend,

Name: _____

Ludwig van Beethoven



Across

2. Beethoven was born in this country
5. After he lost his hearing, Beethoven found ways to feel _____ when he played
7. Beethoven began studying this instrument at age 4
8. We are studying Beethoven's _____ Symphony
9. Beethoven met this composer in Vienna
10. Beethoven began losing this sense when he was around 30 years old

Down

1. Beethoven said, "I will struggle with _____; it will not drag me down."
3. Beethoven lived during the _____ War in America
4. Beethoven left Germany to study music in the Austrian city of _____
6. Beethoven wrote _____ symphonies

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Daniel W. Hester teaches music at J. Glenn Edwards Elementary School (K-5) in Lee County. He also is organist for Jonesboro United Methodist Church, where he recently guided the installation of a 27 rank Holtkamp Pipe Organ. Mr. Hester received his Bachelor of Music Education degree with a major in organ from Campbell University and a Master of Music degree from the University of North Carolina at Greensboro.

Academic Festival Overture, Op. 80

Johannes Brahms (1833-1897)

Classroom Activities

by Phillip Merritt

INTRODUCTION

Brahms described his two contrasting overtures to one of his friends as follows: "One of them weeps, the other laughs." (Ewen 698)

On composing, Brahms said, "It is not hard to compose, but it is wonderfully hard to let the superfluous notes fall under the table." (Machlis 131)

Known for his caustic wit, he once told a musician fishing for compliments, "Yes, you have talent. But very little!" (Machlis 133)

ABOUT BRAHMS

Top Ten Facts About Brahms

1. Never married
2. Carried pennies and candies in his pockets to give to children
3. Loved to read
4. Loved to walk
5. Born in poverty, died with plenty of money
6. Brahms means "brambles" (he could often be "prickly" or hard to get along with)
7. Hard worker
8. Wrote "Brahms Lullaby"
9. He was a perfectionist and would burn compositions he did not like
10. Was affectionately called "young eagle" by his mentors Robert and Clara Schumann

Time Line of Brahms's Life

Date	Event	Age
● 1833	(May 7) Born in Hamburg, Germany	
● 1840	Began piano lessons	7
● 1848	First solo piano recital	15
● 1853	Accompanist to violinist Eduard Remeny on concert tour (met Robert and Clara Schumann who started him on his path to fame)	20
● 1857	Court composer to Prince of Detmold	24
● 1859	First piano concerto	26
● 1861	<i>Variations and a Fugue on a Theme by Handel</i>	28
● 1862	Moved to Vienna (directed and composed for choral groups)	29
● 1869	Mother died; he composed <i>German Requiem</i>	36
● 1876	First Symphony	43
● 1877	Second Symphony	44
● 1880	<i>Tragic Overture</i>	47
● 1881	<i>Academic Festival Overture</i>	48

• 1883	Third Symphony	50
• 1885	Fourth Symphony	52
• 1890	Stopped composing	57
• 1891	Started composing once again after hearing clarinet virtuoso Richard Muhlfeld	58
• 1897	(April 3) Died in Vienna, Austria	63

ABOUT BRAHMS'S MUSIC

Melody - strong and rugged, lyrical

Rhythm - dynamic (he used syncopation and cross rhythms)

Harmony - slightly "old-timey" rather than modern; influenced by his idols (Bach, Beethoven, and Mozart); unique and very recognizable ("That sounds like Brahms")

Tone Color - silver-gray; warmer rather than the brighter sounds of his time; had woodwinds and brass play in low register rather than high

Texture - full and complex; he was a master at weaving melodies together

Form - liked classical structure of the past; master of symphony and chamber music

Brahms was heavily influenced by the Classical period (be stable, be clear, be balanced) but he was also a Romantic (be restless, exaggerate, experiment). He wrote in almost every form of his time, the exceptions being ballet, mass, and opera.

Here are just a few of his most famous works:

Orchestra - Symphonies (Nos. 1,2,3, and 4)

Chamber Group - String quartets

Piano - *Variations on a Theme by Paganini*

Choral Group - *German Requiem*

He also wrote over 400 vocal songs primarily about love, nature, and death. His pride for Germany appeared throughout his music and he often referred to himself as *Decht Deutsch* (thoroughly German).

ABOUT THE ACADEMIC FESTIVAL OVERTURE

Background

The inscription read "... to the most famous living composer of serious music." This was on the diploma for an honorary Doctor of Philosophy degree offered to Brahms in 1879 from the University of Breslau. He had received a similar offer two years earlier from Cambridge University but he turned it down because he was afraid to cross the English Channel. He did accept the honor from Breslau and was happy to send just a thank you note! When a friend told him that he was expected to say "thank you" in musical form, he wrote the *Academic Festival Overture* based on four student songs. But the surprises weren't over. Brahms had never gone to college, but he had spent a summer with his friend, the violinist Joseph Joachim, in the small

university town of Göttingen where he participated in the fun at “frat parties.” It was there that he learned the four songs used in the overture. Though these were student songs, they were considered inappropriate music for a ceremony bestowing a university’s highest honor, and Brahms was severely criticized for this. It is obvious, however, from the skillful way he wove these four melodies together into the *Academic Festival Overture* that Brahms is indeed one of Germany’s most famous serious composers.

Top Ten Facts About the *Academic Festival Overture*

1. One of Brahms’ most popular works
2. Uses the largest orchestra Brahms used (the usual strings and woodwinds, piccolo, contrabassoon, four horns, three trumpets, three trombones, tuba, three timpani, bass drum, cymbals and triangle)
3. Is 10 minutes long
4. Written in the summer of 1880 at the Austrian resort at Ischl
5. Its companion is the *Tragic Overture*
6. Based on four popular German student songs
7. Brahms was severely criticized for composing the *Academic Festival Overture*
8. Written to say “thank you” for a special award
9. Brahms almost sent a thank you note until a friend told him that he was expected to write a composition
10. Wrote two *Academic Festival Overtures* but destroyed the second

OUTLINE OF THE SONATA FORM

Introduction: opening statement

Exposition: musical ideas (themes) are introduced

A theme (dramatic) I tonic or I tonic

Bridge (modulating passage)

B theme (lyrical) V dominant or III relative key

Closing theme

Development: composer comments on the themes

It is the emotional center of the piece (fighting forces)

Two devices used are fragmented melody and rapid key change

Recapitulation: restates the themes

A theme

Modified bridge

B theme

Closing theme

Coda: closing statement

OUTLINE OF THE *ACADEMIC FESTIVAL OVERTURE*

Note: Sources vary in their analyses of the form of this composition. Variations include whether or not there is an introduction, which theme is the principal theme, and which theme is the secondary theme. The following is the author’s interpretation. The names of the themes are also the author’s. For the first theme, “beer mug” has been modified to “milk mug.” The table and

chair references in the "Fox Ride" come from the traditional German freshman initiation ritual mentioned below.

I. Introduction

- A. "milk mug" theme (in C minor)
- B. "foreshadowing" theme (in F minor)
- C. "milk mug" theme (in C minor)
- D. "Stately House" first student song (in C major)

II. Exposition

- A. "good-bod-y-good" first principal theme (in C major)
- B. "To the Fatherland" second student song, second principal theme (in E major, then G major)
- C. "The Fox Ride" third student song, closing theme (in G major)

III. Development - melodic fragments and rapid key change

IV. Recapitulation (all in C major)

- A. "milk mug" theme
- B. "good-bod-y-good" theme
- C. first student song
- D. second student song
- E. third student song

V. Coda

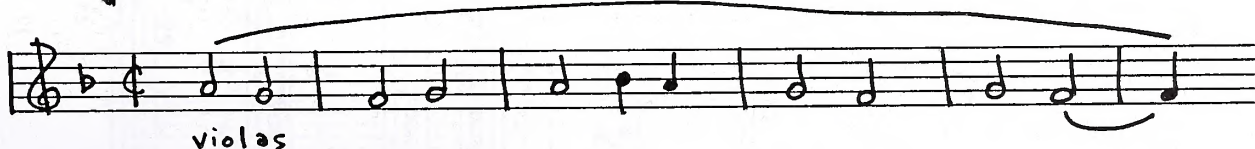
- A. "Gaudeamus Igitur" fourth student song


THEMES OF THE ACADEMIC FESTIVAL OVERTURE

1. = Introductory Theme ("Milk Mug" Theme)



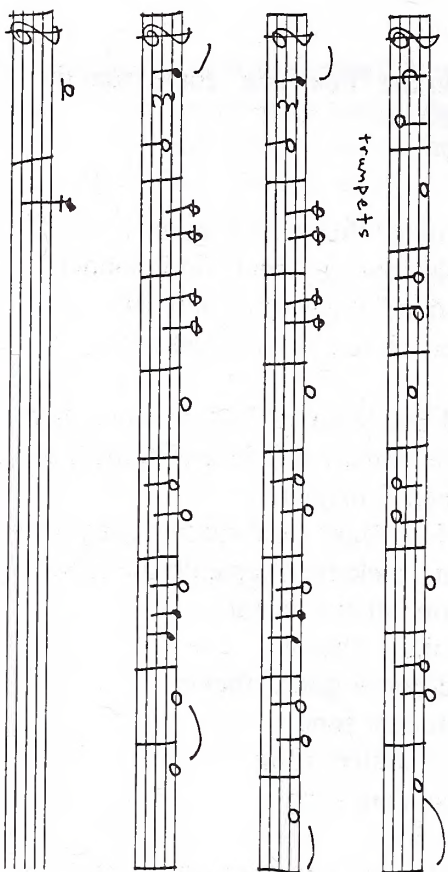
2. = Foreshadowing Theme ("Mortarboard Theme")



3.  = 1st student song ("The Statelty House")


(house theme)

trumpets




4. "Good body good" = Primary Theme ("milk does a body good")

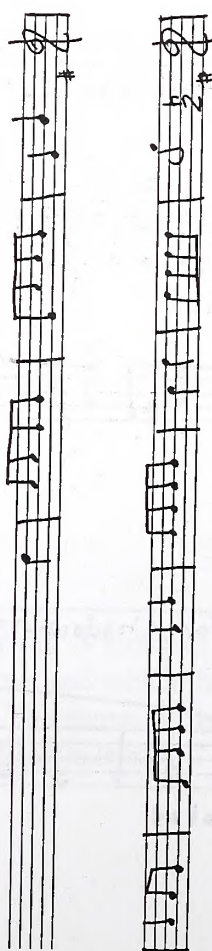





5.  = Secondary Theme (also the 2nd student song, "To the Fatherland")



6.  = 3rd student song ("The Fox Ride")

(chair theme)



7.  = counter melody accompanying  theme

(curtain)

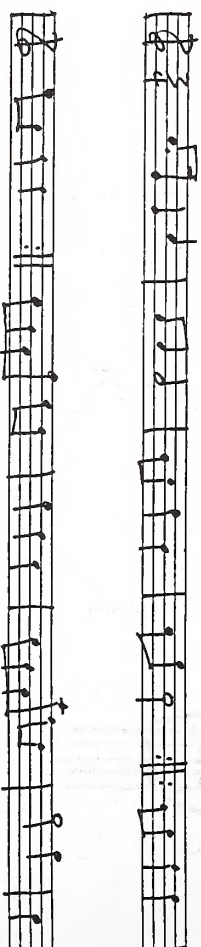
(table theme)



8. "Attention" every one... = Announcement theme



9. "I like School..." = 4th Student Song ("Gaudemus Igitar")



LESSONS

Lesson 1: Learning the Songs

Learn the words to the student songs before listening to the overture.

Song 1. "Stately House," is the hymn of loyalty to student fellowship.

Handwritten musical notation for Song 1, "Stately House." The melody is written on a treble clef staff in C major, 4/4 time. The lyrics are: "A house we have builded so stately and strong. A fortress and a shelter from storm and strife and wrong. A wrong." Chords are written above the staff: F, C7, F, Bb, F, C7, 1. F, 2. F.

Song 2. "To the Fatherland," is an 18th century song of patriotism and honor.

Handwritten musical notation for Song 2, "To the Fatherland." The melody is written on a treble clef staff in C major, 4/4 time. The lyrics are: "Fatherland to thee we're singing Hands and hearts to thee we're bringing Keep, O Keep them e-ver true and strong!" Chords are written above the staff: F, Bb, C7, F/A, C7/E, F, C7, Dm, C, F, Bb/D, F/A, Bb, F/C, C7, F.

Song 3. "The Fox Ride," is the college freshman initiation song. In it the freshmen (or "fox") would be quizzed in imitation of the strict entrance exams as they galloped around the table astride their chairs.

Handwritten musical notation for Song 3, "The Fox Ride." The melody is written on a treble clef staff in G major, 2/4 time. The lyrics are: "What comes there o'er the hill? What comes there o'er the hill? What comes there o'er the bloom-in' hill. Lo, lo, bloom-in' hill, what comes there o'er the hill?" Chords are written above the staff: G, D, G, D, G, D7/F#, G, G/B, G/D, D, G, D, G.

Song 4. "Gaudeamus Igitur" is the universally-known song of scholars and is the official anthem of the German student beseeching one to "seize the day."

Handwritten musical notation for Song 4, "Gaudeamus Igitur." The melody is written on a treble clef staff in Bb major, 3/4 time. The lyrics are: "Come and let's be mer-ry now while we've life be- fore us After cheer-ful youth is past After cheer-less age at last Will the earth close ov-er us Will the earth close ov-er us" Chords are written above the staff: Bb, Eb, F7, Bb, F, Bb, F, Bb, F, Bb/D, Eb, Cm, Bb/F, D/F#, Gm, Bb/D, Eb, Cm, Bb/F, F7, Bb.

Lesson 2: Cultural Diversity

Learn the German words to "The Stately House."

English:	A house we have builded	so stately and strong
German:	Wir hatten gebauet	Ein stattliches Haus
Pronunciation:	<i>veer hot-ten geh-bow-et</i>	<i>iyen staht-lee-shehs hows</i>

: A fortress and a shelter	from storm and strife and wrong :
: Und drin auf Gott vertrauet	Trotz Wetter, Sturm und Graus :
: <i>oond dreen ouwf got vuhr-trow-et</i>	<i>trots vet-ter shtoorm oond grouse</i> :
(roll the "r's")	

Lesson 3: Cultural Diversity

Learn the Latin words to "Gaudeamus Igitur"

English:	Come and let's be merry now	while we've life before us
Latin:	Gaudeamus igitur	Juvenes dum sumus
Pronunciation:	<i>gow-day-ah-moose ee-ghee-tour</i>	<i>you-vee-nace doom soo-moose</i>

After cheerful youth has past	After cheerless age at last
Post jucundam jeventutem	Post molestam senectutem
<i>post you-coon-dahm you-vehn-too-tehm</i>	<i>post mo-lehs-tahm seh-neck-too-tehm</i>

: Will the earth close o'er us:
: Nos habebit humus :
: <i>nos hah-bay-beet hoo-moose</i> :

Lesson 4: To America

Sing the words of the Pledge of Allegiance to the tune of "The Fatherland."



I pledge al-le-giance to the flag and to the ones for which it stands with



God we're in-div- is-I-ble with lib-er-ty and jus - tice for all.

Lesson 5: Body Percussion Activity for "The Fox Ride"

Perform individually and then split into five groups and perform as a canon.

Lesson 6: Movement Activity for the Tune of "The Fatherland"

Children will hold hands in a circle of six to eight.

Beats 1 - 8: Skip to the right

Beat 9: Hop in place

Beats 10 - 11: Clap once for each beat

Beat 12: Hop and turn so that you face out of the circle

Beats 13 - 14: Clap once for each beat

Beat 15: Hop in place

Beat 16: Join hands

Repeat

Lesson 7: Orff Arrangement for "Gaudeamus Igitur"

Handwritten musical score for Lesson 7: Orff Arrangement for "Gaudeamus Igitur". The score is written on five staves. The first staff is labeled "V1 or R1" and the second "V2 or R2". The third staff is labeled "G" and the fourth "AX". The fifth staff is labeled "BX". The time signature is 4/4. The score is divided into two systems. The first system has four measures. The second system has four measures. The first measure of the second system is marked "11." and the second measure is marked "12.". The score ends with a double bar line and the word "FINE".

D.C. al Fine

Handwritten musical score for Lesson 7: Orff Arrangement for "Gaudeamus Igitur". This section consists of six staves. The first two staves have notes. The third staff has a whole rest. The fourth staff has a whole rest. The fifth staff has a whole rest. The sixth staff has notes. The score is divided into four measures.

Form = AABA

Lesson 8: Orff Arrangement for "The Fox Ride"



o = finger cymbals

Lesson 9: Musical Dialogue

In pairs, students will be given a musical phrase from the overture. They will compose an original response to it as if it were a musical conversation. They will notate it. They can sing the pitches using solfege syllables or pitch numbers or use bell sets. They will share their completed work with the class.

Lesson 10: Compose Your Own School Song

Use the melody of one of the four student songs and add lyrics that describe your school.

Call-Chart for Academic Festival Overture

Seen as an elementary-middle school graduation or awards ceremony

Introduction

[The audience waits for the ceremony to begin]

Introductory "milk mug" theme



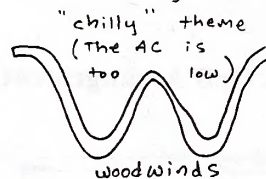
violins



violins horns



violins



1
coat where's my
coat where's my
dog gone coat?



1
coat where's my
coat where's my
dog gone coat?

foreshadowing -
"it's about to begin"



violas



horns



horns

2

[...whoops, not yet]

ff
full orchestra

At-tention every
ear 'cause I
think the grad-u-
ates are here!

horns
Be still! Be still!

I will! I will
bass

3

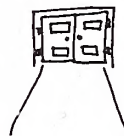
be quiet ww

strings be quiet

quiet

quiet

Swing open
the doors



quiet

quiet

! ! z !

Tympani roll

4

[The graduates slowly march in]

"Stately House" - the 1st student song

trumpets + brass + full orchestra

ff

5

Exposition

[the ceremony]

Primary Theme

(ta ti-ti ta z)

rhythmic fragment
of intro. theme

6

full orchestra

1 1 1 z
1 1 1 z
1 1 1 1
1 1 1 1

1 1 1
1 1 1
1 1 1
1 1

1 1 1 z
1 1 1 z
1 1 1 1
syn-co-pa-tion yesh

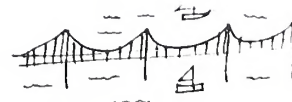


f p

"hush hush..."

strings horns

bridge



It does a good body good...

Violins

7



bridge

ff

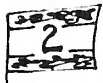
It does a good body good...

flute

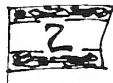
body good body good... body good good good...

8

Secondary Theme (also 2nd student song "Fatherland") [pledge of Allegiance]



1st violins - descant
2nd violins - melody



oboe
flute



clarinet



oboe

Flute



FL



horn

hn

Strings



trans.
melo.

9

3

3

3

3

woodwinds

"The Fox Ride"
- 3rd student
song

3

bassoon

3

oboe

3

orchestra

4 times

||: :||

strings
horns
horns
horns

→

10

strings

f p

be quiet
↓
be quiet

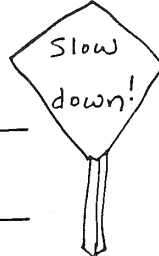
"table"
tune



oboe

3

strings



(look both ways)



ww + strings



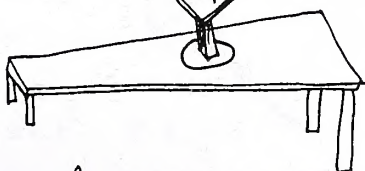
violins



cellos

11

speed
up!



ff



Development

confli

[time to pass out diplom
... oops, they've mixed u

"A"

"B"



12

full orchestra

13

" E F G..."

"... L M N"

" O P"

" Q R S"

" T"

" V"

blah blah blah

" W X"

" Y Z"

Where's the strings

WW
+ horn

A:

it's a mess!

it's a mess!

I don't know!

I don't know!

Q:

strings

where's the rest?

where'd they go?

where'd they go?

14

What to do? What to do? What to do? What to do? What... At-

ff
tention every one 'cause the graduation's almost done

15

shhh...

||:

horns
sit down sit down
sit down sit down
strings

be quiet
be quiet

horn
+
woodwind

16

Recapitulation

[The principal explains that the diplomas will be mail home. The angry parents begin to have a hemiola.

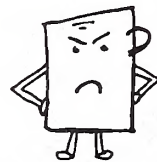
"hush hush"

basses + bassoon

strings

No Pictures?!!

He Mi O La
He Mi O La
" ♪ ♪"



17

" ♪ ♪"

He Mi O La ♪ ♪

He Mi O [La He Mi] [O La He] [Mi O La]

He Mi O La He Mi O La He Mi O La

♪ ♪ ♪ ♪

18

[order is restored]



Tympani roll

19

triangle Δ dp dp dp Δ dp

syn-co-pa-tion yeah!

20

full orchestra

triangle Δ Δ Δ

tympani tym tym tym

Strings

flute oboe

oboe horn

flute bassoon

21

Strings transform melody

ob

cl

pizzicato basses

yield

3

22

strings

oboe

full orchestra

brass

Speed up!

23

CODA

the students close the ceremony with their school song!

" I like school it's " they teach us
lot's of fun — learn and grow
and my teachers So we'll make
every one — lot of dough

" reading, writing, " " When I'm through guess what I'm

history, math gonna' do

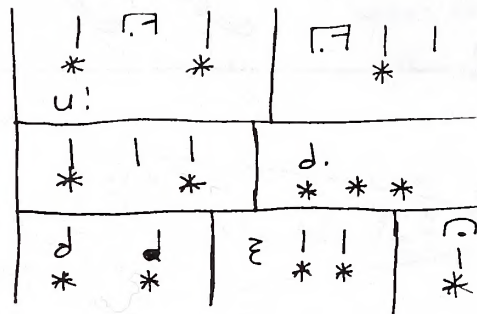
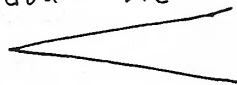
music, science, I will get a B-M-

art, P.E. so... dou — ble

U!

"reading, writing,
history, (math),
music, science,
art, P.E. (so)
"When I'm through
guess what I'm
24

gon-na' do?
"I will get a
B - m
dou - ble



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Phillip Merritt teaches music K-5 and band 3-5 at Hunter School in Wake County. He received his B.A. degree in music from Campbell University and his Orff Level I Certificate from East Carolina University. He is also a jazz pianist active in the Triangle area. He and his wife, Sherri, reside in Raleigh with their one-year-old daughter, Molly, and their greyhound, Buddy.

PUTNAM'S CAMP

From *Three Places in New England*

Charles Edward Ives (1874-1954)

Classroom Activities

by Susan Trivette

ABOUT IVES

Charles Ives composed most of his music from 1896 to 1921, but he was almost unknown until the last years of his life. His music was so far ahead of its time that it was "mutated rather than composed." It was an anticipation of aleatory. In his compositions, Ives used American folk and popular music, such as jazz, military marches, patriotic songs and hymns. Some of his music, such as "Some Southpaw Pitching," was written about baseball, one of his favorite sports. At a baseball rally in Danbury, he heard two marching bands approach and withdraw, playing different music. As they came together there was a horrible clash of tonalities. Ives thought it sounded delightful and reproduced that sound again and again in his music. He would attend revival services where the singers bellowed heartily off-key. To Ives this represented life; people sounded like this and so his music reflects that sound.

Ives was born in Danbury, Connecticut on October 20, 1874. His music was a constant reflection of his childhood in New England. It is a remembrance of life in a simpler time. Some of his works include sounds of circus parades and revival meetings that he remembered, yet his music is not program music. It has the flavor and color of events rather than a story content.

Ives's father, George, was a Civil War bandmaster. Ulysses S. Grant told Abraham Lincoln that Ives's band was the best band in the Union Army. George taught his son two unconventional things: sound is a world of infinite possibilities to be explored; and music is to be most valued when it relates to human events. As a young man, Ives complained to his father about an old man's off-key singing in church. His father replied, "Look into his face and hear the music of the ages. Don't pay too much attention to the sounds. If you do you may miss the music." To George Ives, the way music felt was more important than the way it sounded.

Ives attended Yale University and was a member of the baseball, football and track teams. He composed the school song, "The Bells of Yale," which is still sung today. After graduating from Yale he entered the insurance business in New York City. In 1909 he founded Ives and Myrick, one of the most successful insurance agencies in the country. He started the first school for insurance agents and wrote pamphlets for educating new agents. His pamphlet, *The Amount to Carry and How to Carry It*, tells agents how to figure out how much insurance to sell to each customer and is still in use today. Ives became a very wealthy businessman who composed at night and on weekends, holidays, and vacations.

Three Place in New England, composed between 1903 and 1914, is a set of tone poems, and "Putnam's Camp" is the second movement. It presents a deep love for America, but the first time it was performed the audience booed.

Ives worked in a creative vacuum. There was little interest in his music, yet he continued composing. He published some of it at his own expense, and only a few of his compositions

were performed during his lifetime. The people at that time preferred "pretty music." Conductors didn't want to perform his music because it was so difficult to learn. The few orchestras that did perform his music performed it poorly. When his music was finally accepted, he was in poor health and unable to attend performances.

His manuscripts, like Beethoven's, were almost unreadable. Some written in pencil were illegible. Others had corrections pasted in the scores. Copyists tried to correct his "mistakes," and he once told a copyist, "Please don't try to make things nice! All the wrong notes are right. Just copy it as I have. I want it that way."

Ives suffered heart attacks in 1906 and 1918, and the condition of his health was complicated by diabetes. He never fully recovered from the second attack and almost completely stopped composing. He spent the next thirty-three years reworking, arranging, and copying his compositions. Ives died of a stroke in New York City on May 19, 1954.

INITIAL LISTENING SUGGESTIONS

Activity 1

Objectives 6.2, 6.3

1. For the first formal listening, have the students write down the names of the instruments they hear. This will focus their attention on prominent instruments like the trumpet, flute, oboe, violins, etc.
2. For the second listening give them a list of possible scenes in random order. It should include things like the arrival of the general, begging for the soldiers not to desert, wandering away from the crowd, a Fourth of July picnic, marching, playing games with friends, singing a quiet song, taking a nap, two bands playing at one time, waking up from a nap, a walk in the woods and blank lines for them to write in any other ideas they have. Ask them to listen to the music and put a check mark by the scenes they hear. Tell them to take their time checking the scenes so that active listening continues throughout the piece (approx. 6 minutes). Collect the lists.
3. On another day, pass out new copies of the list. This time as they listen, have them number the scenes as they hear them, thereby establishing an order. They may also add scenes. Collect the lists. For assessment, compare the students' lists 1 and 2.
4. On another day, pass out several large index cards (or any kind of heavy paper) to each student. Listen to the music and have the students write a brief description of what he/she hears (one scene per card). Play the music again to allow the students to review their scene descriptions.
5. Using hanging pocket charts, large tagboard marked off into sections the same size as the students' cards, or available bulletin board space, have students come forward as "Putnam's Camp" is played and place their scene cards on the display. If possible, have two or three displays available to involve more children and to point out that music means different things to

different people and that everyone's idea is right and no one's is wrong.

6. After the cards are displayed, have the students verbally describe what they heard in their scene. This may require another listening.

Assessment: Can the students hear different occurrences in the music? Can they verbally describe what they hear?

Activity 2

Objectives 6.2, 6.3, 6.4, 7.1, 8.2, 9.1

1. Without any background information, have the students listen and imagine scenes, picture, etc.

2. Give each student a piece of paper divided into eight sections. As they listen again, have them draw what they imagined. Encourage drawings that are abstract as well as concrete.

3. Although this is not true program music, Ives did have a specific idea behind the composition. Tell the story:

Near Redding Center, Connecticut is a park that serves as a memorial to General Israel Putnam and his Revolutionary War soldiers. Stone fireplaces and a cemetery are reminders of the time when the soldiers camped here in 1778. The current scene, however, is about one hundred years later at a church-sponsored Fourth of July picnic. Everyone is having a good time at the small town holiday celebration. There is much hubbub, sweating faces, a parade with its two bands that overlap and a deep love for America.

A child wanders away from all of the excitement. He walks up the hill to the cemetery and continues into the woods. Tired from the day's activities, he lies down and falls asleep. While asleep, he dreams of the Revolutionary soldiers and the hard life they lived. They are frustrated with the fight and are ready to desert. Just then, General Putnam comes over the hill to boost their spirits.

The little boy wakes up and, hearing the celebration down the hill, hurries to rejoin them. He joins in the games and listens to the village bands.

4. Listen to the piece again and try to imagine Ives's story.

5. Divide the class into groups of 2-3 students. Assign each group one part of the story. Create a mural that describes the story with each group responsible for one part.

Assessment: Can the students respond to the composition by drawing abstractly and/or concretely? Can they work individually and cooperatively? Do they relate personally to the Fourth of July celebration? Can they transfer knowledge from their social studies to this composition?

Activity 3

Objectives 6.2, 7.2

Listening Survey

A. Circle one answer that best describes what you hear.

- | | | |
|------------------|--------------------|----------|
| 1. Feeling | Form | Story |
| 2. Flowing lines | Many ideas at once | Sections |
| 3. Funny | Marching | Romantic |
| 4. Church | Parade | T.V. |

B. Circle as many as you hear.

- | | | | |
|----------|---------|------------|-----|
| 1. Angry | Happy | No feeling | Sad |
| | Sleepy | Surprised | |
| 2. Fast | Slow | | |
| 3. Loud | Soft | | |
| 4. Thick | Thin | | |
| 5. Grows | Shrinks | | |

C. Describe in your own words any feelings you had about the music.

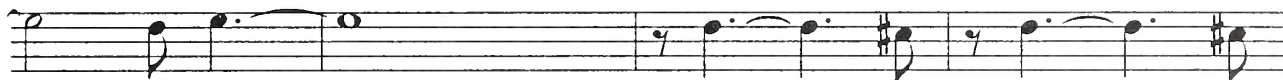
Assessment: Can the students describe verbally what they hear either by choosing from a list or writing in paragraph form?

"Putnam's Camp" Themes



It is the Fourth of Ju-ly pic - nic. And ev - 'ry - one is here to en-joy all

5



the fun.

Un - der shade trees

9



there are ta - bles where great cooks 3 are put ting out their tas -

13



ty dish - es. 3 And while they work the vil - lage band plays a march tune.

17



Oh, look! Chick-en, freshcorn, bis-cuits, fill one ta-ble and one ta ble's filled with cook-ies cakes and pies.

British Grenadiers



A - noth - er tune Ives bor rowed was one called "The Bri tish Gren a

5



diers." It sound ed like some crisp code with just bits and piec es heard, I

9



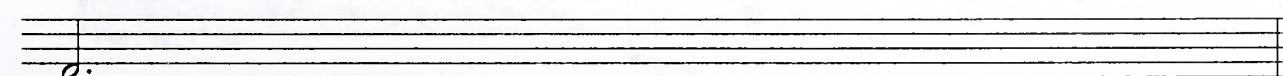
fear. But you still can hear the mel o dy al though he's al tered some of

13



its notes. It's the Bri tish Gren a diers' tune that he some - times u - ses when he

17



quotes.

March 2



Lis - ten as a - noth - er band be - gins to play Their mel - o - dies just blend in -

5



to one sound.

The Battle Cry of Freedom



Yes, Charles Ives used Union songs when he wrote his many works. He liked "The Battle Cry of

5



Freedom." You will find in many works "Battle Cry" most of them lurks. He liked "The Battle Cry of

9



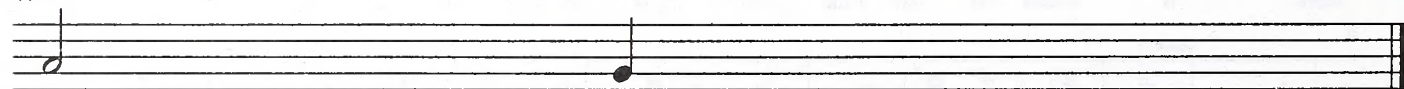
Freedom." Although General Putnam of "Putnam's Camp" fame fought England's strong hold

13



on U. S. lands, In Ives' "Putnam's Camp" remembrance Civil War is heard. Hark to "The Battle Cry of

17



Free

dom."

Folk Song



Mothers and their children stroll a - round the park, hand in hand walk - ing.

MUSIC MAP



YANKEE DOODLE / BATTLE CRY

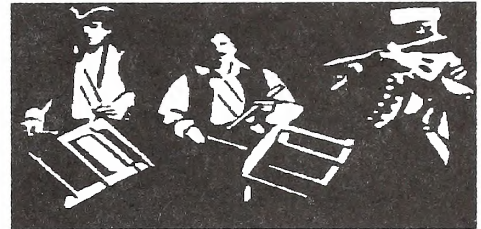


MARCH 1

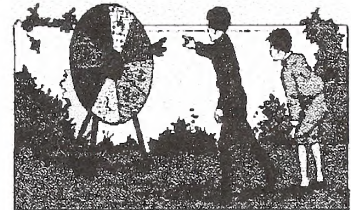
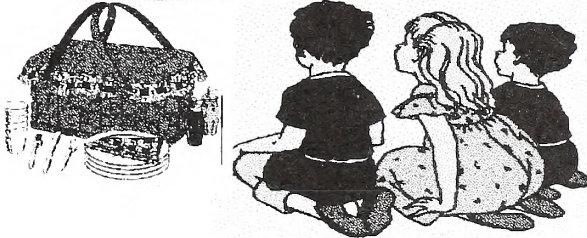


MARCH 2

!! FANFARE!!



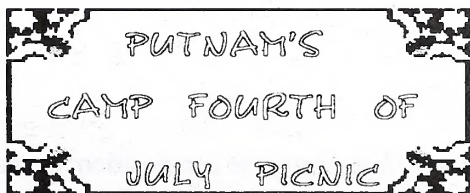
!! FANFARE!!



MARCH 1



MARCH 1 / BRITISH GRENADIERS



BEGIN HERE



CALL CHART

Objectives: 6.2, 6.4

- 0:00 Introduction - full orchestra, descending pattern
0:04 Strings set march tempo
- 0:10 March 1 in upper strings accompanied by percussive lower strings
0:26 Flute fragment - British Grenadiers
- 0:48 Trumpet fanfare
- 0:51 Violins continue March 1
March 2 - low brass
- 1:03 Trumpet fragment - Battle Cry of Freedom
1:06 Trumpet and flute fragment - Yankee Doodle
- 1:11 Quieter folksong-like tune in violins, "noodling" clarinet
1:28 Bugle call in flute
Decrescendo
- 2:21 Shimmering "dream" chord in strings and piano
- 2:25 Polyrhythm - string rhythm
Bugle call in flute
- 2:33 "Pleading" oboe
- 2:37 Polyrhythm - piano and drum rhythm, different tempo from strings
2:40 Trumpet fragment - British Grenadiers
- 3:30 Brass fanfare
3:35 Flute fragment - British Grenadiers
Rhythmic conflict
- 3:58 Brass and string fanfare
- 4:21 Folksong - like melody in violin, "noodling" in viola
- 4:45 March 1 in violin, viola, and horns
Flute, oboe and clarinet fragment - British Grenadiers
Trombone counter melody
- 5:00 Trumpet fragment - British Grenadiers
- 5:15 Buzzing flies
- 5:20 Cacophony: March 1 - piano, trumpet, violin 2
- 5:58 Final dissonant chord

Assessment: Can the students follow the call chart so that, if asked at any time during the composition, they can identify verbally what they are hearing?

DRAMATIZATION/IMPROVISATION

Objectives: 6.4, 8.1, 8.2, 9.1

Label index cards with the following (number indicates duplicate cards):

(Picnic guests): mothers (3-4), fathers (3-4), children (3), band #1 (3-4), band #2 (3-4), wandering child

Revolutionary soldiers (3-4), Liberty, General Putnam

On the back of the card put a brief description of their action:

Mothers - watching small children, getting picnic ready

Fathers - talking with other fathers

Children - playing games

Bands - performing (pantomiming or actually playing non-pitched instruments)

Wandering child - child wanders away from the group, up the hill to the cemetery, becomes tired, lays down to sleep, wakes up and runs back down hill to rejoin friends

Revolutionary soldiers - impatient, ready to retreat, do not listen to Liberty, when Gen. Putnam arrives they change their mind and return to camp

Gen. Putnam - arrives as soldiers are preparing to retreat, encourages them to continue the fight

Give the groups about 5 minutes to work out their action. This will involve mostly pantomime. See the synopsis of suggested action under the initial listening activities for more details. Perform a "dry run" (without music). Make any adjustments or suggestions as necessary. Repeat the dramatization with the music. The following times give an indication of what action occurs when:

- :10 Picnic scene with fathers, mothers, children playing and 1 band playing
- :50 Second band begins to play along with first band but in contrasting action or rhythm
- 1:11 Bands stop, action calms down
- 1:30 One child wanders away from the group to the cemetery
- 2:20 Child sits down and falls asleep
- 2:25 Liberty pleading with Revolutionary soldiers who have become discouraged
- 3:30 General Putnam arrives to convince soldiers to stay
- 4:21 Child wakes up and runs back to join friends, picnic scene continues
- 4:45 Both bands play
- 5:58 Action freezes on last chord

Assessment: Can the students successfully pantomime their role? Can the students, with prompting, perform their pantomime at the appropriate time in the music?

PERCUSSION SCORE

Objectives: 2.1, 2.2, 2.3

Instruments Used: cymbals (opt.), drums, finger cymbals, rhythm sticks, triangles

This activity will focus on the ability to keep a steady beat regardless of the meter and the ability to listen while playing. Students will be required to listen for melodic cues, to play sensitively and to watch a conductor (the teacher) to begin or end their playing.

Introduction: Listen to the descending pattern (8 beats)


Drums:  (12 beats)

March 1: Drums continue , add triangles (cymbals opt.) 

Fanfare: Stop and listen (7 beats)

March 1 and 2: Drums , triangles (cym.) 


Yankee Doodle: Stop and listen

Folk song melody: Finger cymbals and triangles  (32 beats)

Bugle call in flute: Stop and listen

Piano entrance: rhythm sticks  (sticks decrescendo and ritardando with music)


Dream chord: Finger cymbals and triangles (ppp!)

Dream sequence (after oboe): Drums and rhythm sticks join piano and snare drum pattern:
 (10 times)

Fanfare: Stop and listen

After fanfare: Rhythm sticks:  (12 measures, approx. 46 beats)

Second fanfare: Stop and listen

Folk song melody: Finger cymbals and triangles  (24 beats)

March 1: Drums and rhythm sticks , triangles (cym.) 

Buzzing flies: Stop and listen

March 1: Drums , triangles (cym.) 

Final dissonant chord: Add triangle trill (cymbal crash?)

Assessment: Can the students maintain a steady beat regardless of the meter? Can the students listen for cues in the music while playing? Can the students play sensitively? Are the students able to watch a conductor for cues for beginning and ending?

COMPOSITIONAL TECHNIQUE: POLYRHYTHM

Objectives: 1.1, 2.1, 2.2, 2.3

Charles Ives used polyrhythm to describe aurally the approach of two different bands in town. Each was playing a different melody in a different tempo, both a little off pitch and a little off rhythm. They were close enough to one another to create a conflict of sound.

1. Divide the class into 4 groups. Space the groups as far apart as possible yet within hearing distance.
2. For younger children assign them a tune. For upper elementary, allow them to choose a simple, short, well-known song.
3. Have the group sing the song. Sing again and clap the melodic rhythm. On the third repeat have them only clap the melodic rhythm.
4. Give each group a different timbre of instrument (drums, tambourines, woodblocks, maracas, etc.).
5. Practice playing the melodic rhythm of their song. Practice playing at a conventional tempo.
6. After students are successful playing the rhythm at a conventional tempo, have them vary the tempo either faster or slower than normal.
7. Have groups perform individually using conventional tempo.
8. Choose 2 groups to perform simultaneously. For more of a challenge, or if the 2 songs are too complimentary, have one group adjust tempo either faster or slower.
9. Repeat with the 2 remaining groups.
10. Listen to "Putnam's Camp," dream sequence section (approximately 2:25 into the piece). Polyrhythm with different tempos occurs in the piano/snare drum (faster tempo) versus the string section (slower tempo).

Assessment: Do the students have a repertoire from which to choose a song for the activity? Can they clap the melodic rhythm? Are the students able to transfer the melodic rhythm to non-pitched percussion? Can the group maintain their melodic rhythm when another group is performing at the same time? Can the students identify the polyrhythm in "Putnam's Camp?"

COMPOSITIONAL TECHNIQUE: POLYTONALITY

Charles Ives's father often engaged him in activities to "stretch his ears." He would have him sing a tune like "Swanee River" in the key of Eb while he played the accompaniment in the key of C. This was an experiment in bitonality but it was not named so at that time. Ives uses this technique again to portray the brass bands at a parade, each playing its own piece but close enough to one another to create a conflict of sound.

Instrumental Activity

Objectives 2.2, 2.3, 2.4

1. Teach the students a simple melody on barred instruments. (Ex. - Hot Cross Buns, Mary had a Little Lamb, Are You Sleeping?)
2. Have the students transpose the melody to a different key and perform on barred instruments.
3. Divide students in two groups. Have each group perform the melody in the original key. Have each group perform the melody in the transposed key. Simultaneously, have one group perform in the original key and the other group perform in the transposed key. This will give the flavor of polytonality but the intervals between the two groups will be constant. A more accurate idea of polytonality will be apparent if the tunes are played either at different tempos or at different starting times (similar to a round). Tape recording the performance in different keys will allow the students a better chance to hear the conflict.

Assessment: Observe whether students are successful playing a simple melody, transposing that melody and maintaining independence of part when playing with a contrasting group.

Vocal Activity

Objectives 1.1, 1.2, 1.3, 1.4

1. Teach students two of the following partner songs: Sandy Land, Ten Little Indians, This Old Man, Skip to My Lou, He's Got the Whole World in His Hands.
2. After students are comfortable singing the songs, divide them in two groups. Assign each group one song. Have each group perform its assigned song for the other group. Perform simultaneously as partner songs. Tape record the performance. Save the tape for comparison with the polytonality activity.
3. Discuss how the two songs "fit" together because of similar harmonic structure.
4. Divide class into 4 groups. Have each group choose a simple, short, well-known song. Practice singing the song as a group.
5. Have each group perform its song for the other groups.

6. Choose two groups to perform their chosen songs simultaneously. Explain that this is not a singing contest to see who can out sing the other group. Tape the performance.
7. Repeat the singing activity with the two remaining groups.
8. Listen to the tape to hear the conflict of tonality.
9. Compare this tape with the previous taping of the partner songs. Discuss the differences in the tonality of the partner songs and the polytonality of the student-selected songs.

Assessment: Did the students successfully sing the partner songs? Did the students maintain vocal independence when singing a non-partner song? Can the students compare the tonalities of the partner song and the non-partner song performances?

Listening Activity

Objective: 6.4

1. Listen to "Putnam's Camp" where March 1 and March 2 occur simultaneously (approximately 50 seconds into the piece). These two melodies have similar tonalities. This also occurs when March 1 returns (4:45) in the violins and horns while the upper woodwinds (flute, oboe, clarinet) play a fragment of "The British Grenadiers" in the same tonality.
2. An example of polytonality can be heard at the one minute mark where the trumpets enter with a fragment of "Battle Cry of Freedom." This tonality (Db) is in conflict with the March 1 theme (F) that has continued.
3. Polytonality also occurs during the dream sequence (2:33). The tonality of the plaintive melody of the oboe is countered by the tonality of the trumpet fragment of "The British Grenadiers."

Assessment: Can the students hear the difference in the tonality of March 1/March 2 and the polytonality of March 1/Battle Cry (1:00) and the oboe and trumpet in the dream sequence (2:33)?

COMPOSITIONAL TECHNIQUE: TONE CLUSTERS

Objectives: 1.1, 2.1, 2.2, 2.3

As a child, Charles Ives would play drumming exercises on the piano. His father encouraged him to play with his fist or the flat of his hand. This would later be called "tone clusters."

1. Choose a one-chord song (Row, Row, Row Your Boat; Are You Sleeping; The Farmer in the Dell; etc. The British Grenadiers will also work although not a true one-chord song).
2. Set up Orff instruments in the pentatonic mode of the song.
3. Have the students echo teacher's rhythms using only one note. This would replicate Charles

Ives's playing of drumming exercises on the piano.

4. Have the students sing the one-chord song chosen.
5. As the students sing the song, have them accompany their singing with a bourdon (tonic and dominant notes). This imitates traditional harmonic accompaniment.
6. Using the pentatonic, have students choose any two notes to play to accompany the song. These accompanying sounds are tone clusters like Ives used in his compositions. (Ives's tone clusters were sometimes more dissonant than these!)
7. Listen to the piano part in "Putnam's Camp." The piano enters midway through March 1 (approximately :20). Much of the piano part is examples of tone clusters.
8. An easier heard example of a tone cluster is the "dream" chord (2:21).

Assessment: Observe the children's success in keeping a steady beat bourdon accompaniment while singing. Observe if they are also able to keep a beat accompaniment on a pentatonic cluster while singing.

PUTNAM'S CAMP (ORFF STYLE)

Objectives: 2.2, 2.3, 3.1

Materials: xylophones, metallophones, glockenspiels, recorders, hand drums, metals (triangles, finger cymbals, jingle bells, etc.), woods (sticks, claves, woodblocks), suspended cymbal.

Introduction: Xylophones and glocks -



Picnic scene with bands:

Drums - steady beat

Metals create a rhythm pattern to be repeated over drumbeat (Band #1)

Suspended cymbal - metals and drums stop

Drums - steady beat

Woods create a rhythm pattern to be repeated over drum beat and metal pattern (Bands #1 and #2)

Suspended cymbal - metals, woods and drums stop

Glocks - pentatonic improvisation, gentle contrasting melody to wood/metal rhythm

Glocks fade away as hear xylophones "walking" low to high

Glock cluster (any 2 notes) (dream chord)

Dream sequence:

Woods - 

Drums - begin after woods, same rhythm, different tempo

Metallophones - pentatonic improvisation over woods and drums (Liberty pleading with the soldiers)

Fade away

Drums - steady beat


Xylophones: 

Recorders - British Grenadiers fragment, steady drum beat



To add Ives' flavor, alter notes in recorder melody

Steady drum beat continues

Xylophones: 

Return to the picnic:

Drum - steady beat

Glocks - pentatonic improvisation, gentle contrast

Drum - steady beat

Woods and metals rhythm patterns like beginning

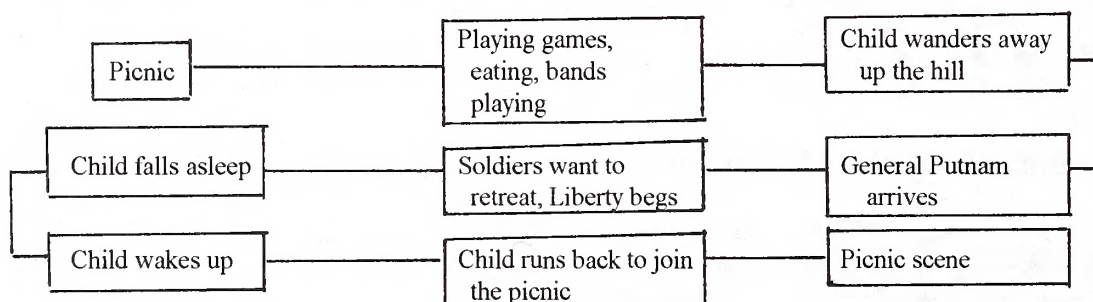
Suspended cymbal

Assessment: Can the students improvise non-pitched and pitched patterns and melodies? Can they create their own version of "Putnam's Camp"?

INTEGRATING THE CURRICULUM

LANGUAGE ARTS

1. For an initial listening activity, have the students listen and write a story based on their interpretation without any background. After they share their stories, share Ives's idea.
2. Individually or as a group, write about a Fourth of July celebration.
3. For additional insights into hometown America Fourth of July celebrations read *Littlejim* by Gloria Houston (Philomel Books, New York, 1990) for early twentieth century Appalachian celebrations; *The Best Town in the World* by Byrd Baylor (Charles Scribner's Sons, New York, 1982) for early twentieth century Texas hill-country celebration; and *Hobie Hanson, You're Weird* by Jamie Gilson (Lorthrop, Lee & Shepard Books, New York, 1987) for a more modern, yet old-fashioned, Fourth of July celebration.
4. Use a flow chart to enhance students' sequencing skills.



SOCIAL STUDIES

1. Use *Steven Kellogg's Yankee Doodle* by Edward Bangs (Parents' Magazine Press, New York, 1976) or *Yankee Doodle* by Richard Shackburg (Half Moon Books, New York, 1965) for historical perspective of the Revolutionary War.

2. "Yankee Doodle" Parody:

Yankee Doodle was a song
That came from English soldiers.
They sang and sang it all day long
To make fun of my friends and yours.

We like this Yankee Doodle so
We took it and we sang it.
But first we changed the words and soon
It was our own American hit. *Chorus*

Chorus:

Yankee doodle keep it up
Yankee doodle dandy
Mind the music and the step
And with the girls be handy.

Charles Ives used the melody
Of Yankee Doodle Dandy
He only used a bit, you see
And what he wrote sounds wrong to me! *Chorus*

The English sang 'til Lexington.
They thought they'd teach us a lesson.
But we outsmarted them and won
Then drove them back to Boston. *Chorus*

Ives enjoyed unusual sounds.
He altered rhythms and some notes.
It sometimes sounds as if he pounds
With fists to disguise what he quotes. *Chorus*

CROSSWORD NO.1 CLUES

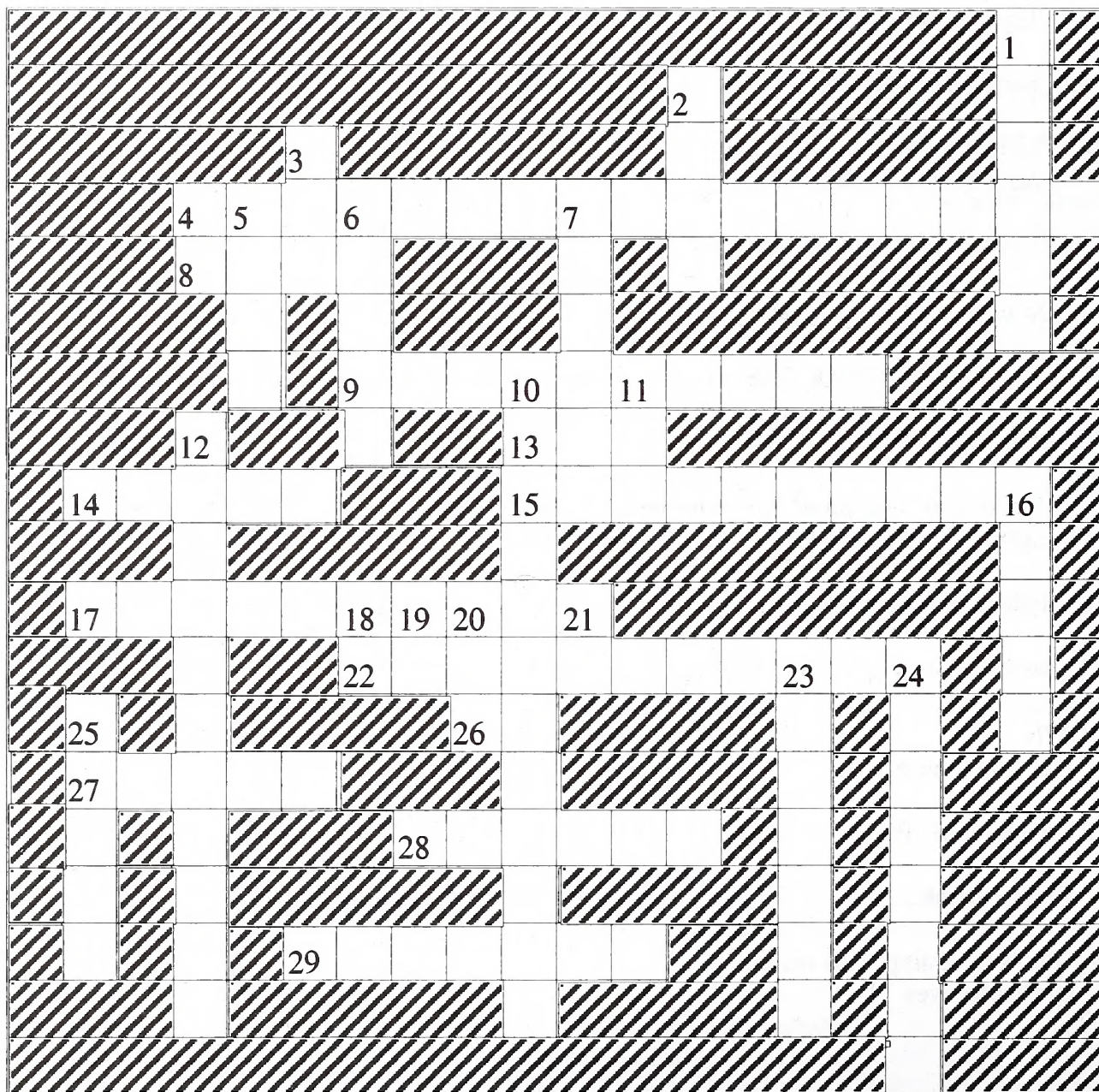
ACROSS

4. Tune frequently quoted by Ives
8. College Ives attended
13. Charles Ives died at the ____ of 79
14. The first time "Putnam's Camp" was performed, the audience _____
15. Region of the US where Ives lived
17. Occupation of Ives' father
22. _____ in New England
26. Abbreviation for 3 feet
27. Most of Ives' music was not performed until _____ his death
28. Highest string instrument
29. Ives' first name
5. What you hope it doesn't do at your picnic
6. Speed of the music
7. Ives' father's name
10. Tune quoted by Ives in "Putnam's Camp"
11. To chop or cut
12. State where Ives was born
16. What you do when you are asleep
18. Ives wrote his music ____ home
19. Quiet!
20. _____ to be good listeners at the North Carolina Symphony concert
21. Do, __, mi

DOWN

1. Ives loved these
2. Composer of "Putnam's Camp"
3. Greasy liquid
4. "Putnam's Camp" was written ____ by Charles Ives
23. Several notes played at the same time
24. Group that will perform Ives' "Putnam's Camp:" The North Carolina _____
25. Piece of music for soldiers to move to

CROSSWORD NO. 1



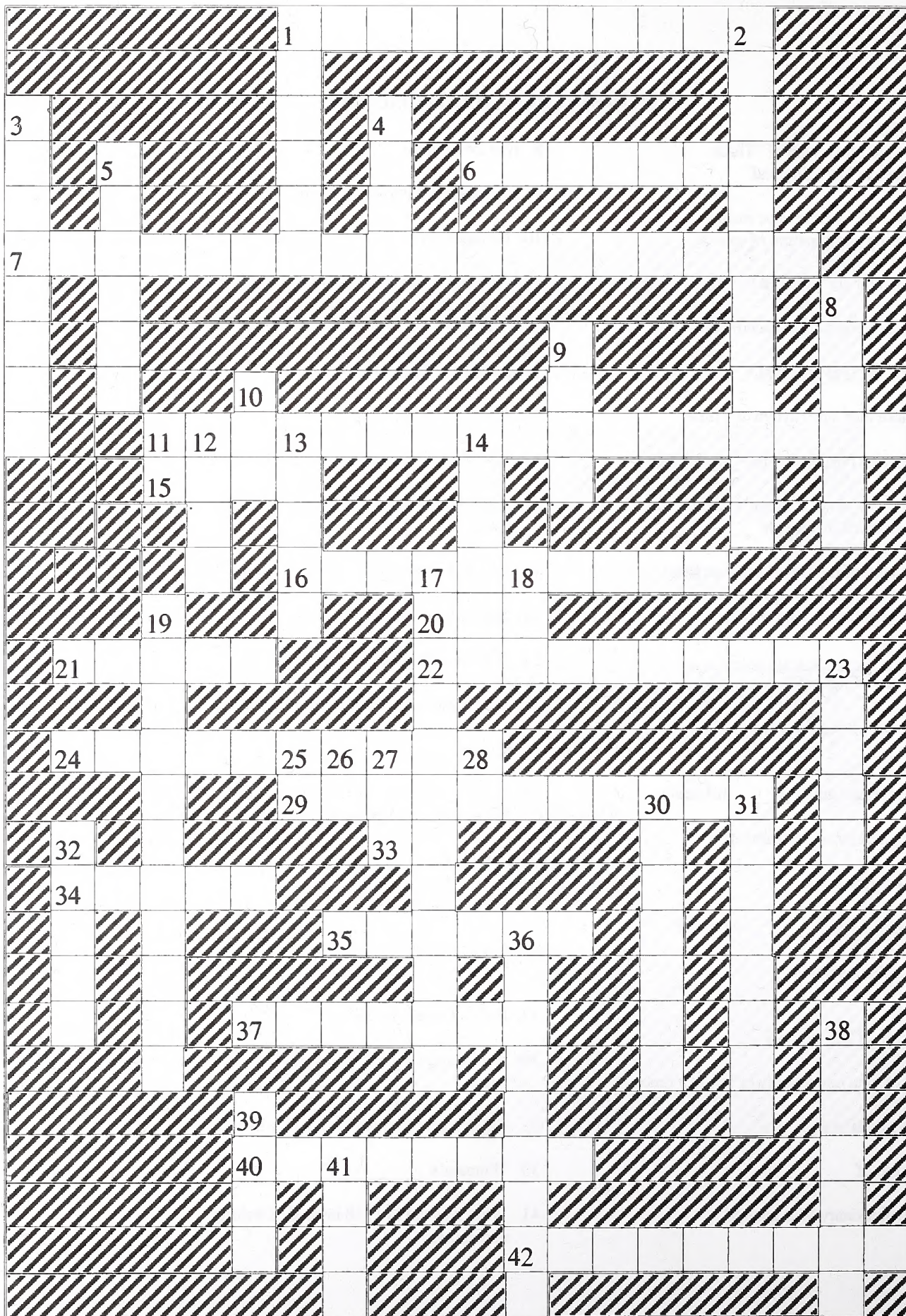
CROSSWORD NO. 2 CLUES

ACROSS

1. Second movement of "Three Places in New England"
6. Ives' wife's name, also means a pleasing combination of sounds
7. Civil War song quoted by Ives
11. Tune frequently quoted by Ives
15. College Ives attended
16. More than one rhythm at a time
20. Charles Ives died at the ____ of 79.
21. The first time "Putnam's Camp" was performed the people _____.
22. Region of the US where Ives lived
24. Occupation of Ives' father
29. "_____ in New England"
33. Abbreviation for 3 feet
34. Most of Ives' music was not performed until _____ his death.
35. Highest string instrument
37. Ives' first name
40. Ives was an _____ composer
42. Clashing sounds
8. Ives loved these
9. Composer of "Putnam's Camp"
10. Greasy liquid
11. "Putnam's Camp" was written _____ Charles Ives
12. What you hope it doesn't do at your picnic
13. Speed of the music
14. Ives' father's name
17. Tune quoted by Ives in "Putnam's Camp"
18. To chop or cut
19. State where Ives was born
23. What you do when you are asleep
25. Ives wrote his music _____ home
26. Quiet!
27. _____ to be good listeners at the North Carolina Symphony concert
28. Do, __, mi
30. Several notes played at the same time
31. Group that will perform "Putnam's Camp" - the North Carolina _____

DOWN

1. Fourth of July activity
2. More than one tonality or key at a time
3. Disease Ives had
4. Fourth of _____
5. Revolutionary War general
8. Ives loved these
9. Composer of "Putnam's Camp"
10. Greasy liquid
11. "Putnam's Camp" was written _____ Charles Ives
12. What you hope it doesn't do at your picnic
13. Speed of the music
14. Ives' father's name
17. Tune quoted by Ives in "Putnam's Camp"
18. To chop or cut
19. State where Ives was born
23. What you do when you are asleep
25. Ives wrote his music _____ home
26. Quiet!
27. _____ to be good listeners at the North Carolina Symphony concert
28. Do, __, mi
30. Several notes played at the same time
31. Group that will perform "Putnam's Camp" - the North Carolina _____
32. Piece of music for soldiers to move to
36. Ives' occupation other than writing music
38. Town where Putnam's soldiers camped
39. "Putnam's _____"
41. What Ives did in 1918 instead of writing new music



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SONGS CHARLES IVES LIKED TO QUOTE

Y	A	N	K	E	E	D	O	O	D	L	E	R	S	N	T	E	D	E	C	I	V	E	S	I	C
R	H	E	D	W	A	R	T	S	E	H	T	N	I	Y	E	K	R	U	T	T	L	O	T	P	I
E	E	A	L	I	T	I	E	E	R	E	V	O	L	U	T	I	O	N	A	R	Y	C	R	A	L
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O	L	A	D	I	H	A	B	R	B	L	T	D	A	R	S	M	A	B	O	O	E	1	L	G	Y
W	R	N	E	S	E	R	I	A	E	G	R	R	Y	H	A	R	D	A	N	D	G	F	O	R	H
N	I	D	L	E	R	I	A	W	N	H	Y	O	M	B	T	T	L	G	M	I	S	O	R	E	E
S	G	B	I	A	E	I	T	I	H	L	F	Y	W	S	P	A	S	T	T	E	E	R	S	N	L
B	E	L	S	T	P	E	H	T	A	F	H	O	A	G	A	R	A	E	L	R	M	A	H	A	T
O	H	U	A	H	U	C	U	N	R	I	N	S	R	E	N	Y	M	R	H	S	O	W	O	D	T
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Y	N	D	E	A	B	L	E	H	S	A	I	L	O	R	S	H	O	R	N	P	I	P	E	E	B
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C	O	L	U	M	B	I	A	T	H	E	G	E	M	O	F	T	H	E	O	C	E	A	N	T	T

AMERICA
 ARKANSAS TRAVELER
 THE BATTLE CRY OF FREEDOM
 THE BATTLE HYMN OF THE REPUBLIC
 THE BRITISH GRENADIERS
 CHARLES
 CIVIL WAR
 COLUMBIA THE GEM OF THE OCEAN
 THE GIRL I LEFT BEHIND ME
 HAIL COLUMBIA
 IVES
 JOHN BROWNS BODY
 LA MARSEILLAISE
 MARCHING THROUGH GEORGIA

MARYLAND MY MARYLAND
 OVER THERE
 THE RED WHITE AND BLUE
 REVEILLE
 REVOLUTIONARY
 SAILORS HORNPIPE
 SEMPER FIDELIS
 SONGS
 THE STAR SPANGLED BANNER
 TURKEY IN THE STRAW
 WAR OF 1812
 WORLD WAR I
 WORLD WAR II
 YANKEE DOODLE

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Susan Trivett currently teaches K-5 music at Granite Quarry Elementary, having taught in the Rowan-Salisbury school system for nineteen years. She is also an adjunct instructor in flute at Catawba College. In addition to her teaching duties, she is beginning her twenty-second season as a flutist with the Salisbury Symphony Orchestra and is organist at First United Church of Christ, Salisbury. She received her B. M. degree from the University of North Carolina at Greensboro and has received additional certification in Orff - Level III and Kindermusik.

Ordering Information

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SCOTT JOPLIN

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- Hyman, Dick. RCA Gold Seal 7993-2-RG or tape, 7993-4-RG.
- Joplin, Scott (piano roll). Tape: Biograph-2-BRC 1013.
- Rifkin, Joshua. EMI Classics CDM 64668-2 or tape, EG 64668-4.
Elektra/Nonesuch 979159-2.
- Smith, J. Preimer PRCD 1028.

Questionnaire

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